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THE
RAPE of HELEN,
FROM THE
GREEK of COLUTHUS,
WITH
MISCELLANEOUS NOTES.

Ωρα δὲ ἤδη καὶ ἡμῖν αὐτοῖς
Ἀπέναι πρὸς τὸν δικάστην.

LUCIAN.

L O N D O N :

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FOR THE YEAR 1880

IN RESPONSE TO A RESOLUTION OF THE HOUSE OF REPRESENTATIVES

PASSED MARCH 10, 1879

AND BY THE SENATE

APPROVED MARCH 10, 1880

BY THE PRESIDENT

AND BY THE COMMISSIONER

OF THE LAND OFFICE

AND BY THE SECRETARY

OF THE LAND OFFICE

AND BY THE COMMISSIONER

OF THE LAND OFFICE



INTRODUCTION.

THE names of Paris and Helen, and the more particular incidents which are involved in their story, must necessarily be familiar to every one of classical education: it cannot therefore be expected, that any publication on a subject so exhausted, will be very extensively circulated. Attention is not easily excited by the narration of what has been impressed upon the earliest recollection, and must continually recur under some form or other, in the course of the most circumscribed literary pursuits. Not that our excessive refinement, or satiated appetites can alter, or do away that intrinsic merit, in favor of which the judgment has once deliberately decided, and which may have contributed to the improvement of our taste, and regulation of our conduct.

But such is the constitution, and perhaps infirmity of the mind, that beauty itself may be surveyed till we turn away dissatisfied with its sameness, and the experience of every one bears testimony that from the contemplation of any individual object, however excellent, amiable, or magnificent, we fly with eagerness, to mix in blended scenes, and to gaze at variegated prospects.

A PERFORMANCE therefore like the present, is in some danger of being neglected, in itself a sufficient mortification to the vanity of a writer: but it has certainly to fear the most rigorous criticism of those who may vouchsafe to peruse it. When the subject but appears to be familiar, there is no capacity but will esteem itself competent to decide upon literary ability.

OF these disadvantages he who now addresses the public was aware, to which the following was also to be added:—Coluthus has not frequently been deemed of sufficient importance to exercise the acuteness of criticism. He is said to have lived at a period, when the taste for Greek literature was hastening to its decline, and I fear he is not generally allowed to have had talents, adequate to the purpose of effecting its restoration.

FROM

INTRODUCTION.

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FROM these considerations, the present undertaking may appear indiscreet to some, and presumptuous to others: but it will surely be allowed by all, that encouragement should be extended to literary industry, and that the very desire to inform, or to entertain, has a claim to candid examination, and reasonable indulgence. And I cannot help being of opinion, that this claim becomes greater when the performance of an author is not obtruded upon the world with pedantic arrogance; when it contains nothing to offend the decorum of morals, or the dignity of virtue; where there is no fallacy to detect, nor sinister motives to apprehend.

To these remarks, I entreat permission, though with diffidence, to add, that many passages in Coluthus appear to me to be distinguished by their energy, elegance and beauty. The behavior of Eris at the feast of the Gods, cannot be thought defective in spirit or in fancy: the speech of Venus to her attendant Loves, previous to the decision of Paris, and the several descriptions of her conduct throughout the poem, have much and superior merit: the picture also of Hermione at the conclusion of the work, is painted with great regard to nature, and with an interesting simplicity.

IN

IN short the motive of the present work was the conviction, that if the fastidious shall find little to admire, and the severe much to reprehend, in the performance of Coluthus, he nevertheless possesses merit enough to justify curiosity, and to afford a few hours of ingenuous entertainment.

WITH respect to the translation, the author has constantly had in remembrance the rule of Boileau, which he begs leave to transcribe in the language of Lord Bolingbroke.

“ To translate servilely into modern language, an ancient author, phrase by phrase, and word by word, is preposterous, nothing can be more unlike the original than such a copy ; it is not to shew, it is to disguise the author : a good writer will rather imitate than translate, and rather emulate than imitate : he will endeavour to write, as the ancient author would have wrote, had he writ in the same language.”

LETTERS ON HISTORY.

FROM the notes no great merit is assumed, it is not imagined they will communicate information to the classical reader,

reader, though no one can surely be offended with having his attention solicited to circumstances, from which in all probability, he has at one time or other, received both instruction and entertainment.

THE English reader may perhaps see what he has not seen before, and may receive some satisfaction and assistance from the explanation of what has hitherto appeared obscure in the manners of the ancients, or in the fables of their poets.

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T H E
R A P E of H E L E N.

YE Trojan Nymphs! the silver Xanthus' pride,

Whose wreaths are scatter'd in your parent tide,

Oft as the sacred games ye leave, to throng

In choral dance your Ida's groves among;

A

Come

A N N O T A T I O N S.

2. *Whose wreaths, &c.*] Garlands were used by the ancients upon every solemn and every festive occasion, composed of different materials as they were applied to different purposes. They were emblems of peace and of victory, the reward of valour and the gift of love. According to Ælian, they were esteemed a luxurious article of dress, and were worn on public occasions by the more noble and delicate females. They formed also a part of the sacerdotal habit:

vittæque resolvit
Sacra capitis.

VIRGIL.

They

Come from your founts thro' silent vales which flow, 5

And give the Muse of that fond youth to know,

Whom Hope beguil'd to seek the sea-girt shore,

And Love involv'd in toils unknown before :

The toils of threat'ning seas and storms, which bide

The daring wand'rer o'er the azure tide.

10

Tell

Annotations

They were expressive of humility and supplication, and were sometimes carried in the hand,

Præferimus manibus vittas et verba precantum.

VIRGIL

Scattered in banquets they increased the liveliness of the scene, and were given by one friend to another in the chearful hour of conviviality :

Huic si forte bibes, sortem concede priorem

Huic detur capiti dempta corona tuo.

OVID.

As the meed of literary merit, they have been celebrated by poets of every character and description. Suspended on the door-posts of the admired fair, they were esteemed no mean ornament of beauty, and they certainly conveyed no inelegant representation of the vicissitudes of the tender passion. It may not be improper to add, that although they are not now held in such high veneration, nor applied to such various purposes, they are not altogether disdained by the chastened refinement of modern times.

5. *Come from your founts, &c.*] It appears an obvious property of that superstition, by which the heathen world was distinguished, to suppose every object in nature, which was either beautiful in itself, or useful to mankind, under the immediate superintendence of some Genius or Numen. All fountains were originally dedicated to the sun, as to the first principle

Tell how from him the world was rous'd to arms ;

Tell from what cause arose those dire alarms ;

Which brought Immortals from their seats above,

And made a lowly swain decide for Jove ;

Say what that judgment was, which Helen's name

15

Gave to his ear, and to the page of fame.

Ye on your mountain's verdant brow have seen

The Graces lovely and immortal Queen ;

And

ANNOTATIONS.

ciple of motion ; but beautiful and blooming nymphs were, generally speaking, imagined to be their tutelar divinities : they were accordingly held sacred, and as it is extremely difficult to place any limits to the enthusiasm of mistaken devotion, they were sometimes worshipped as deities. This is sufficiently proved from Horace :

Oh fons Blandusæ, splendidior vitro,

Dulci dignè mero, non sine floribus,

Cras donaberis hædo.

Liber iii. Ode 12.

17. *Ye on your mountains, &c.*] Mount Ida had three vertices, the highest of these was called Gargara; upon which, according to Lucian; this contest was decided : There was another Mount Ida in Crete.

18. *The Graces lovely, &c.*] The opinion of the ancients concerning the Graces, their character and office, does not appear to have been determinate. Juno is represented as

their

And thro' the windings of his native grove

Have oft observ'd the shepherd Paris rove. 120

ON those high hills which crown Theffalia's plain,

When Peleus first his blooming bride did gain,

The pow'rs celestial grac'd his nuptial bow'r,

And Ganymede the sparkling wine did pour ;

AN NOT A T I O N S.

their Parent, but Venus as their Queen ; they are her attendants, but do not always make their appearance along with her. Indeed at the important moment of Paris's decision, when the effect of their presence might have sufficiently exercised the descriptive powers of the poet, they are absent ; and Venus, who comes to the contest surrounded only by her Loves, particularly reproaches Juno on this account. They were sometimes drawn with loose and flowing robes, but were more generally naked. They seem sometimes to be confounded under the indefinite name of Nymphs ; and, without entering too minutely into their personification, it may be presumed, that the poets intended to inculcate the delicate and elegant idea, that grace is the loveliest attribute of beauty.

21. *On whose high hills, &c.*] The tops of the mountains of Theffaly were not unsightly selected for the celebration of the bridal festival. The ancients thought all mountains sacred ; and it also appears from the scriptures, that mountains and high places were chosen, as the properest theatres, for the display of religious enthusiasm.

24. *And Ganymede, &c.*] The English reader will excuse being informed, that previous to the elevation of Ganymede to this high honor, it was enjoyed by Hebe, the daughter of Jupiter, or, as some say, of Juno without a father : She was afterwards married to Hercules.

Mirth

Mirth smil'd around, for Gods contending strove 25

The day to honor, and their love to prove.

Hither did Jove from high Olympus come,

And Neptune left his wave-encircled dome,

Apollo brought the sweet and tuneful train,

Who dwell on Helicon's luxuriant plain ; 30

With

ANNOTATIONS.

29, 30. *Apollo brought, &c.*] The remark made above concerning the Graces, is also true in part of the Muses, who are very variously represented. According to Pausanias there were originally no more than three, and their names were Μελιτη, Μομυη and Αειδη. Their number was afterwards encreased to nine, their residence confined to Parnassus, and the direction or patronage of them, if these be not improper terms, assigned to Apollo. Their contest for superiority with the nine daughters of Evippe, and their victory in consequence, is told by Ovid. *Met.* Lib. v. Their order and influence seems to have been arbitrary. The names of the books of Herodotus, as they were given on a popular occasion, and in a numerous assembly, would probably in this respect have been deemed a satisfactory criterion, had they not, from some motive or other, been perverted by Ausonius.

Some connection, however, is claimed with them by Minerva and Mercury, as well as by Apollo. This on the part of Minerva, is implied from the attributes universally ascribed to that Goddess. Pliny also makes mention of a statue of brass erected in honor of Minerva Musica; and in Ovid, the Muses themselves thus address her,

Oh nisi te virtus, opera ad majora tulisset
In partem ventura chori, Tritonia, nostri.

It should seem, indeed, that without the auspicious countenance of Minerva, the influence of the Muses was of little import. Tu nihil invitâ dices faciesve Minervâ, is particularly applied by Horace to the art of poetry, the inspiration of which was the characteristic attribute

With Juno, sister of imperial Jove,
 Came Venus, sweetly smiling Queen of Love;
 Where'er gay scenes, and festive sports we find,
 Guardian of joy, she lingers not behind;
 Next came Persuasion, captivating pow'r!
 Love's darts she snatch'd, and sought the bridal bow'r;

The

A N N O T A T I O N S.

bute of the Nine. The invention of the cithara was indeed ascribed to Apollo, but the superior discovery of the lyre was given to Mercury, though for this honor Pausanias intimates that Apollo contended; nevertheless, amongst the various marks of character, which served to distinguish Mercury, he was esteemed the patron of arts, and the protector of learned men. See the ode addressed to him by Horace, beginning with

Mercuri (nam te docilis magistro
 Movit Amphion lapides canendo)
 Tuque, testudo, resonare septem
 Callida nervis.

Where he is not only represented as the patron, but the teacher of music. Learned men were also called *virī Mercuriales*. Whatever opinions the ancients might entertain of the tuneful choir, the moderns agree with them in acknowledging their divinity, and in soliciting their influence, and will do so, as long as taste is cultivated, and art encouraged.

35. *Next came Persuasion, &c.*] *Suadela* is not often personified by the Roman poets, but her name occurs frequently amongst the Greeks: She is mentioned as a divinity by Herodotus and Plutarch, and also by Euripides. Amongst the Corinthians, Diana was worshipped under this title. Her connection with Venus is mentioned in some lines of Iphyrus preserved by Athenæus:

Σὺ περ Κυπρίῃ ἀν' ἀγαυοβλεφάρῃ Πειθῷ, πόδεσσιν ἐν ἀνδρὶ τρέψαντι

They

The virgin Pallas too, her arms remov'd,
 And gave her presence to the pair she lov'd ;
 Nor did the Goddess of the sylvan plain
 The bridegroom's triumph, or his feast disdain ;
 The God of War was there, but chearful came,

As when he visits Vulcan's bright-ey'd dame,

ANNOTATIONS.

They are also introduced together in Horace :

Bene nummatum decorat Suadela, Venusque.

She is by Plutarch rank'd amongst the nuptial deities, her appearance therefore on this occasion is apposite, and there is something exceedingly beautiful in the idea of her snatching the arrows of Cupid ; as encreasing, on this solemnity, the dignity of her person, and force of her character.

37. *The virgin Pallas, &c.*] However ancient poets and modern antiquaries may vary in their accounts of Minerva's character and attributes, all are united in assigning her the crown of perpetual virginity. That this was not the case with respect to the Goddess of Chastity herself, witness the story of Endymion.

41. *The God of War, &c.*] Heathen mythology is to be touched with a very delicate hand, it may nevertheless be excuseable to intimate conjecture, that by the connection of Mars with Venus, nothing farther is implied, than that Grace and Beauty are able to soften the most obdurate bosoms, to do away the harsher features of the human character, and to give altogether a different direction to the natural propensities of the mind. It may not in this place be impertinent to inform the English reader, that the Greeks did not wear swords in private families.

He brought nor sword, nor spear, nor glitt'ring shield,
 Love taught the God far other arms to wield;
 And last young Bacchus, ever gay and kind,
 Shook his gold tresses to the western wind.

ANNOTATIONS.

45. *And last young Bacchus, &c.*] It should seem that the modern ideas of Bacchus, as being dishonorable to the person and accomplishments of that deity, are extremely erroneous. He is universally described by the ancients as young, beautiful and amiable, as engaging in the most elegant amusements, as being festive without vulgarity, and having dignity without affectation. Speaking of Bacchus, Ovid says,

— tu formosissimus alti
 Conspecies cœlo.

And Horace:

Bacchum in remotis cœmina rupibus
 Vidi docentem, (credite posteris)
 Nymphasque discentes.

Dryden was too great a scholar, and had too correct a taste, to give into the error above-mentioned, see his *Alexander's Feast*:

The praise of Bacchus then the sweet musician sung,
 Of Bacchus ever fair, and ever young.

Tibi inconsumpta juventas.

OVID.



BUT

BUT that no gloom of care might intervene,
 Was Discord banish'd from the hallow'd scene;
 How did she burn to prove her venom'd power,
 And cloud the brightness of the social hour:
 Like the poor hind, which wild and frantic roves,
 Far from the verdure of her peaceful groves,

A N N O T A T I O N S.

48. *Was Discord, &c.*] Discord was seldom personified, her form it is somewhere observed, was banished as inauspicious, from medals, seals, and rings. There is a beautiful description of Eris in the 6th Æneid of Virgil, this before us has energy and beauty, and so very much resembles the high-wrought picture of the son of Nemesis, in the pleasures of the imagination, that I beg leave to transcribe the passage.

Looking up I view'd
 A vast gigantic spectre, striding on
 Through murmuring thunders and a waste of clouds,
 With dreadful action—black as night his brow
 Relentless frowns involv'd—his savage limbs
 With sharp impatience, violent he writh'd
 As through convulsive anguish—and his hand,
 Arm'd with a scorpion lash, full oft he rais'd
 In madness to his bosom: while his eyes
 Rain'd bitter tears, and bellowing loud he shook
 The void with horror.

A K E N S I D E:

B

When

When by the gadfly stung, the cattle's pest,
 Thro' woods and dreary shades she flies distress;
 So did the fiend, all pale and trembling, rise, 55
 Rage tore her soul, and sparkled from her eyes;
 Her panting breast she smote, then fate again,
 Rack'd with the torture of severest pain:
 And now she started up, and rent the air,
 With sounds, which breath'd revenge and mad despair, 60
 Sounds which, she hop'd, might Jove himself dismay,
 And from night's caves the Titans rouse to day:

A N N O T A T I O N S.

53. *When by the gad-fly, &c.* The gad-fly is mentioned with much emphasis in Virgil.

Est lucos Silari circa, lucibusque virentem,
 Plurimus Alburnum voltans, cui nomen asilo.
 Romanum est, astrum Orati vertere vocantes,
 Asper acerba sonans—quo tota exterrita sylva
 Diffugiant Armenta: sunt mugibus æther
 Concussus, silvæque et sicci-ripa Tanagris.

Georg. lib. 3, 150.

Yet

O F H E L E N.

11

Yet for a while the dæmon check'd her ire,
 She saw, she knew, and fear'd the God of Fire;
 But soon by war's rude din she sought t' annoy 65
 The heav'nly guests, and thwart the festal joy,
 Then chang'd her schemes again, again on harm
 Intent, tho' Mars upheld his thund'ring arm.
 Nought could her hate assuage: and now more bold,
 She chose Hesperian fruit of brightest gold, 70
 This, well she deem'd, would female hearts engage,
 And prove the source of contest and of rage;
 Soon in the midst the splendid ball she threw,
 As soon their wonder and their praise it drew.

A N N O T A T I O N S.

70. *She chose Hesperian, &c.*] Ovid describes Venus as exclusively possessing the delicious and fascinating apples, one of which she here with so much eagerness solicits. Hippomenes implores her assistance in his meditated race with Atalanta, and he receives from her three golden apples, which procure him his desired success.

An apple by the way was one of the symbols of Venus, as appears from Theocritus and Virgil.

And first did Juno all impatient rise, 75
 Urge her high state, and ask the glitt'ring prize:
 But soon more pow'rful claims did Venus name,
 Grace which invites, and beauties which inflame;
 "No hand but mine," she cries, "this fruit removes,
 "Worthy alone of Venus and her Loves." 80
 Almighty Jove observ'd the warm debate,
 And as their bosoms swell'd with envious hate,
 His son he call'd, the lovely Maia's pride,
 And bade him on his airy pinions glide;
 "Go thou," he said, "where streams of Xanthus flow, 85
 "Beneath our highly favor'd Ida's brow,

A N N O T A T I O N S.

80: "*Worthy alone of Venus, &c.*] Lennep remarks it is somewhat surprising, that Minerva does not, by any argument, endeavour to enforce her claim, and for this reason intimates his suspicion, that some verses are here wanting.

" On

- " On whose green banks and flow'r-bespangled meads,
" His fleecy care the son of Priam leads,
" Him give the tempting fruit; the rival pow'r,
" With thee their guide, shall seek his much-lov'd bow'rs,
" There let the happy youth, unaw'd and bold,
" The splendor of immortal charms behold,
" He the invidious contest shall decide,
" And say who first excels in beauty's pride,
" Whom most admires the blooming shepherd boy,
" Let her the honor and the prize enjoy."
-

He spake, and Hermes stood prepar'd to fly
Thro' the light regions of the ambient sky,
To lead the rosy and ethereal pow'rs,
With studied art adorn'd, to Ida's bow'rs:

Then Beauty's Queen, ah! too insidious fair,
 Let no soft band confine her silken hair,
 But bade her locks in wanton ringlets flow,
 With gems to sparkle, and with gold to glow,
 Oft in her arms her little Loves she press'd,
 And thus th' emotions of her soul express'd:
 "The hour is near, how full of soft alarms!
 "Mark'd by the lustre of your parent's charms,
 "To my attractive form, my sparkling eyes,
 "Immortal rivals soon shall yield the prize;

A N N O T A T I O N S.

105. *Oft in her arms, &c.*] The whole of this passage is beautiful. The reader by a kind of sympathy appropriates the sentiment and language to an individual, conscious of the most perfect personal accomplishments, and of the influence of beauty on the passions; but who is at the same time sensible of the powerful attainments of her competitors, and in suspense with respect to their operation and effects. Upon the cestus of Venus Homer has conferred immortality. Juno herself feels her charms inadequate to the purpose of conciliating the tenderness, and exciting the desires of her husband, without its powerful assistance. Minerva also in Lucian declares her conviction of its efficacy, and will not permit Paris to contemplate the charms of the Cyprian Deity, till the formidable cestus is laid aside, knowing, as she says, his inability to resist its fascinating properties. Suffice it to add, the cestus has never yet ceased to exercise the fancy of the poet, and to be the object of the lover's wishes.

" But

" But still some doubts my trembling heart annoy,

" I fear the judgment of that shepherd boy.

" Juno, dread parent of the Graces train,

" Whose sway no limit knows, the prize may gain,

" And Pallas, Goddess of the martial field,

" Is us'd to conquer, and too proud to yield,

" I have no spear, nor sword, nor regal throne,

" I meet the contest helpless and alone ;

" Yet why thus anxious beats my timid heart ?

" True, tho' I have nor arms, nor hostile dart,

" Still the sweet bond of tender love is mine,

" Me, my own cestus aids, with pow'r divine,

ANNOTATIONS.

221. Still the sweet bond, &c.]

Τὸ ἐν δίδωρ; — χαλκός

Αὐτ' ἀσπίδων ἀνασσω

Αὐτ' ἡλίου ἀπάρτων.

ANACREON.

" Which

" Which strengthen'd by the skill of Cupid's bow,

" Makes female hearts the stings of passion know,

" And tho' behind no deadly wound it leaves, 125

" It oft the breast of gentle peace bereaves."

Thus Pallas, Goddess of the martial field,

ANNOTATIONS.

123. *Which strengthen'd, &c.*] The original is *καὶ τοῦτο καὶ τοῦτο αἰσῶν*. But as the Goddess of Beauty is never described as using these weapons herself, and as she declares in the preceding lines, she possesses no hostile arms, it seemed more natural that she should express herself as possessed of their efficacy through the agency of Cupid, who is not only her constant and inseparable attendant, but who never makes his appearance without the weapons here described.

There is a passage in Statius, where she is described as the Goddess of Jealousy, and another in Valerius Flaccus, where she appears in arms leading or rather inciting the women of Lemnos to the murder of their husbands, which may perhaps weaken the force of the above observation. But Venus is so universally painted, as influencing the softer passions only, that it is still presumed the translator's interpretation will be deemed satisfactory.

126. *It oft the breast, &c.*] On the pleasing pains of love, so much has been said and written, that the author is very diffident of making any observation on the subject. Amongst the various passages of this kind celebrated for their pathos and beauty, he never remembers to have seen the following one quoted from Horace, which is surely inferior to none:

Sed cur, heu! Ligurine, cur
Manat rara meas lacryma per genas?
Cur facunda parum decoro
Inter verba cadit lingua silentio?
Nocturnis te ego somniis
Jam captum teneo, jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

Thus Venus spake ; the list'ning Loves around
Caught with fond sympathy each tender sound.

With

ANNOTATIONS.

The reader will also, it is presumed, excuse the insertion of the underwritten from Akenfide :

Ask the faithful youth,

Why the cold urn of her whom long he lov'd
So often fills his arms, so often draws
His lonely footsteps at the silent hour,
To pay the mournful tribute of his tears ?
Oh ! he will tell thee, that the wealth of worlds
Should ne'er seduce his bosom to forego
That sacred hour, when stealing from the noise
Of care and envy, sweet remembrance sooths
With virtue's kindest look, his aching breast,
And turns his tears to rapture.

The following is a free translation of an epigram on the same subject from the Anthologia : it begins, *ἡρώδις τῆς φωνῆς κινῆται, &c.*

In sorrow I consume the ling'ring night,
Nor does the breath of morn bring rest to me ;
Round me the swallows urge their murmur'ing flight,
I weep ; but nought of sleep's illusions see.
Cease then, ye babblers ! for no hand of mine
Robb'd Philomela of her tuneful tongue ;
Leave me ; and if to pity you incline,
Mourn your lov'd Itys vales and woods among.
Come thou, sweet Sleep ! perhaps thy magic pow'r
May gently bear me to Semira's bow'r.

128. *Caught with fond sympathy, &c.*] This passage naturally brings to mind the following one in the Rape of the Lock, where Ariel gives the different parts of Belinda's dress, in charge to the surrounding Sylphs.

C

He

With anxious, beating hearts, her looks survey,

And flutter near, companions of her way.

130

Now with warm hopes elate, the heav'nly throng,

Had pass'd their Ida's hallow'd shades along,

When in rude goatskin vest the swain appear'd

Where his paternal flocks and herds he rear'd,

On fam'd Scamander's verdant banks he rov'd,

135

And told his care which o'er the landscape mov'd,

Blithsome and gay, he trod th' enamell'd plain,

And woods and vales resounded to his strain,

AN NOT A T I O N S.

He spoke—The spirits from the sails descend,

Some orb in orb around the nymph extend,

Some thrid the mazy ringlets of her hair,

Some hang upon the pendants of her ear,

With beating hearts the dire event they wait,

Anxious and trembling for the birth of Fate.

And

And oft he would his chearful measures play,
 And wander'd oft his herds and flocks away;
 But nought he car'd whilst sylvan scenes among,
 To Pan, and Maia's son he tun'd his song.
 Silent and still, his dogs stood list'ning round,
 In mute attention to the well-known sound ;

A N N O T A T I O N S .

142. *To Pan, and Maia's son, &c.*] According to Ælian, the lyre of Paris was preserved at Troy, and shewn to Alexander, who at the sight of it is said to have expressed but little complacency: "Rather let me see," says the hero, "the lyre of Achilles, for what could that of Paris celebrate but the inglorious triumphs of illicit love, or what could he play, but soft and effeminating measures." We may from this anecdote learn, that the accomplishment of playing on the lyre was not confined to scenes of pastoral retirement, but that it was cultivated in polished life, and not disdained by the warrior.

Athenæus informs us, that the lyre was the only part of the spoils of Ætion, which Achilles condescended to accept, and he was the only one of the Grecian heroes distinguish'd by that accomplishment.

Μενος εν Ιλιάδι ταυτη χρηται τη μουσικη.

ATHENÆUS, p. 624.

143. *Silent and still, &c.*] Great consequence was given by the ancients to the effects, which any extraordinary incident seemed to produce, with respect to the gestures or expression of the brute creation: The barking of dogs was thought very inauspicious.

Obscœnæque canes, importunæque volucres
 Signa dabant.—

VIRGIL.

Wild Eccho, from amidst her woodland seat, 145

Did o'er again his melody repeat,

And the herd's mighty lord supine was laid,

Where the thick foliage form'd a solemn shade.

NEAR him as Hermes and th' Immortals drew,

With fear o'ercome, away the rustic flew, 150

Abrupt the shades he left, to seek the plain,

His pipe he broke, nor clos'd his jocund strain :

ANNOTATIONS.

152. *His pipe he broke, &c.*] It seems a very natural effect of sudden surprize, or terror, to drop what may happen to be in the hand. The same incident is related of Gany-mede in L^ucian. He was also amusing himself with his pipe, when the eagle attended by Mercury, came to hurry him away to Olympus. This in his fear he drops, and Mercury says he carefully preserved.

But

But Hermes soon his hasty flight restrain'd
 And thus, with accents mild, his ear detain'd
 " Paris, return, O highly favour'd boy
 " No idle terrors need thy breast annoy,
 " These Pow'rs have left ambrosial seats above,
 " With me to seek thy bow'r in this fair grove,
 " And now thine eye impartial must decide,
 " Who first excels in blooming beauty's pride ;
 " From me this ball of blushing gold receive,
 " And to the fairest of th' Immortals give."
 Well might such words a simple shepherd move,
 To gaze at beauty, and to dream of love ;

ANNOTATIONS.

163. *Well might such words, &c.*] The description of Paris's behaviour on this occasion, is perfectly consistent with nature. Ovid and Lucian both speak of it, and nearly in the same manner. Overcome with wonder, he thinks not of making reply, but his curiosity is arrested by the appearance of the Goddesses, and unawed by the consciousness of their superior character and dignity, he contemplates their charms with admiration and delight.

Soon,

Soon then he felt the eye's sweet magic spell, 163
 Soon, the white bosom's captivating swell;
 Mark'd the fine form, thro' vests of graceful flow,
 Which art had made with richest gems to glow;
 Now by the view still more and more inspir'd,
 The well-shaped leg and foot, the boy admir'd
 At length his trembling hand Minerva press'd;
 And thus with flatt'ring words his ear address'd:
 "Heed not, O youth, belov'd, the wife of Jove;
 "Nor yet regard th' insidious Queen of Love,
 "I, lover

A N N O T A T I O N S.

164. *To gaze at beauty, &c.* The poets ascribed the quality of beauty equally to the three Goddesses, Juno, Minerva, and Venus. In Juno it had the character of majesty, in Minerva of severity, but in Venus every thing that was soft, expressive, and alluring.

174. *Nor yet regard, &c.* Insidious is a term frequently applied to Venus, but seldom in a bad sense; generally speaking, it means no more, than that the power of love acts by certain, but secret operation, that no habits of life, or qualities of mind, can protect the heart from the influence of beauty.

" I, over martial virtue who preside,

" To fame, to glory, will your footsteps guide,

" Thou shalt o'er Asia's realms the sceptre bear,

" Thee, Mars shall reverence, and Bellona fear,

" True valor thine, and deeds of high renown,

" The hero's triumphs, and the laurel crown."

Minerva finish'd; and the wife of Jove,

Perfusive tried his fluttering heart to move:

A N N O T A T I O N S .

It is the observation of Mr. Spence in his *Polymetis*, that no poet in the two first ages of Rome, mentions a bad Venus; it is not till the third age that we hear of Venus improba.

There was indeed no festival or temple at Rome in honor of Venus, during the regal government; Macrobius indeed says, that her name was not then known there.

180. " *The hero's triumphs, &c.*]

Mecum honor, et laudes, et læta gloria vultu,

Et decus, et niveis victoria concolor alis,

Me cinctus lauro, perducit ad astra triumphus.

SILIUS ITALICUS.

"If thou to me, she cries, the prize award,

"Hear what high meed shall mark my fond regard,

"Thou shalt o'er Asa reign, the mighty King,

"But shall thy rule, nor wars, nor danger bring,

"To others leave the bloody, martial field,

"And learn thy sceptre o'er the brave to wield,

"Not all are blest at Pallas' shrine who bend,

"But oft in scenes of blood their wretched lives they end."

Thus did great Juno try to move his breast.

But ah! when Venus came, her filken vest,

Quick to the wind, the laughing Goddess threw,

And gave her beauties to his raptur'd view;

No cestus now her slender waist confin'd, 195

No filken band her golden hair did bind,

In haste she threw each rude incumbrance by,

And her soft bosom met his curious eye;

Then

Then in sweet words, which breath'd delight and joy,

She fix'd th' attention of the heart-struck boy.

" Think not of wars, she cries, nor vain renown,

" Beauty be thine, and beauty like my own ;

" What has thy youth to do with scepter'd pow'r,

" The toils of battle, or its dang'rous hour ?

ANNOTATIONS.

199 *Then in sweet words, &c.]* Of the engaging manner, and melodious language, in which Venus was supposed to engage, and secure the favorable prejudices of Paris, Euripides also makes mention in the *Andromache*.

Κυπρις ειλε λογοισι δολιχοις

Τερπνοισι περ ακυρατοις

200. *She fix'd th' attention, &c.]* The prospects of glory as thus placed by Minerva, before the view of Paris, and the solicitations to a life of pleasure, as enforced by Venus, in soft and insinuating language, resemble almost in every particular, the addresses severally made by Virtue and Vice to Hercules, as the story is related by Xenophon, and of which Mr. Spence has favored the world with an animated Parody. For similar recommendatory sentiments of a life of virtue, and of indolence, the reader is also referred to Silius Italicus, an author but little read, but who abounds in strong conceptions, and whose numbers are by no means destitute of harmony or elegance.

See where he describes Virtus and Voluptas appearing to Scipio, afterwards Africanus.

D

These

" These are not mine ; for nought our sex should move, 205

" But Beauty's triumphs, and the joys of love :

" With pow'r, I tempt you not, nor martial pride ;

" All the fond transports of a blooming bride,

" In Helen, pride of Greece, thy meed shall be,

" Give but the fair Hesperian fruit to me." 210

ANNOTATIONS.

206. *But Beauty's triumphs, &c.*] With respect to the province, in which the female sex may more naturally expect to excite regard, and conciliate affection, much has been written ; merely it should seem to prove, what in the moment of deliberate reflection never was disputed, that the heart will be most effectually impressed by their endeavours to excel, in the softer and more elegant accomplishments. I trust I shall be forgiven for soliciting the reader's attention to the following beautiful apostrophe, which Thompson in his *Autumn* addresses to the sex.

May their tender limbs
Float in the loose simplicity of drefs,
And fashion'd all to harmony alone,
Know they to seize the captivated soul ;
In rapture warbled from love-breathing lips,
To teach the lute to languish : with smooth steps,
Disclosing motion in its every charm,
To swim along, and swell the mazy dance ;
To train the foliage o'er the snowy lawn,
To guide the pencil, and
To give society its highest taste.
Well order'd home, man's best delight to make,
And by submissive wisdom, modest skill,
With every gentle care-eluding art
To raise the virtues, animate the bliss,
And sweeten all the toils of human life :—
This be the female dignity and praise.

" In

He heard no more, for ere her tale she told,
 He plac'd in Venus' hand, the blushing gold;
 Ill-fated gold! dread source of future harms,
 Of furious war, and all its dire alarms:
 But she, when in her hand, the ball she press'd,
 With taunting words her rivals thus address'd,
 "Us'd as ye are victorious wreaths to see,
 "The palm of beauty ye must yield to me,
 "Yes! every pow'r which beauty gives, is mine,
 "And this great day has prov'd those pow'rs divine.
 "Mother of Mars, and wife of Heaven's high King,
 "From thee, they say, the lovely Graces spring,

A N N O T A T I O N S.

222. *From thee they say, &c.*] This expression of Venus farther corroborates the observation made before, concerning the connection of the Graces with Venus; they were not necessarily and invariably her attendants. She in this passage indicates surprize, that they did not appear on this occasion as the auxiliaries of Juno. And she also in Lucian, tells Paris she will *solicit* the Graces to accompany her.

" Why then far off unduteous did they stay,

" Nor lend their aid, on this important day,

" Could the great Juno no assistance find,

" Was Vulcan absent, and was Mars unkind?

" Alas! nor arms, nor God of fire was near,

" And Mars forgot to wield his potent spear,

" She too, Minerva, proud imperial dame,

" Who from no parents tender union came,

" But by the rude spear's point was made to spring,

" Fierce from the brain of our Olympus King,

" Why does she shun the fond delights of love,

" In arms to toil, o'er martial fields to rove?

" Whose hand ne'er culls the fair and fragrant flow'rs, 235

" Which bloom 'midst Harmony's delightful bow'rs,

" Where

A N N O T A T I O N S.

236. *Which bloom, &c.*] There is no prejudice more popular than this, in favor of the

"Where mask'd Peace retires from rude alarms,

"The din, and tumult of destructive arms;

"They, gentle powers, alone their blessings give,

"To those who love in life's calm scenes to live."

Thus spake the Queen of beauty, and of love,

Then fought exulting, azure realms above.

Here Phœbus, author of his country's woe,

Fir'd his young heart o'er bounding waves to go.

But when the Trojan youth had giv'n the prize,

From which, too soon, such dire events did rise,

ANNOTATIONS.

the imagined satisfactions of retired life. All the more celebrated poets, ancient and modern, abound with beautiful passages on this subject.

Me gelidum nemus

Nympharumque leves cum Sætyris ebori.

Sæternunt populo.

HORACE.

Again the same author :

Cur velle permutem Sabinâ

Divitias operosiores ?

Now

Which

Which caus'd, in Juno's breast, such lasting hate, 245
 And made Minerva hasten Ithum's fate,
 For his fair bride unknown, with ardent love
 He languish'd, soon he sought his native grove,
 And where the oaks in solemn order stand,
 He brought, well vers'd in arts, a num'rous band; 250
 Here Pheriles, author of his country's woe,
 Fir'd his young heart o'er bounding waves to go,
 With ill-tim'd haste, obey'd his rash command,
 A lofty vessel form'd, and launch'd her from the strand.

A N N O T A T I O N S.

245. Which caus'd in Juno's breast, &c. [the imagined instances of retired life. All the more celebrated poets, ancient and modern, abound with beautiful passages on this subject.]

Manet alta mente repositum

Judisium Paridis, spreteque injuria formae.

VIRGIL.

Jam galeam Pallas et regida

Currumque et rabiem parat.

HOMER.

Now

Now from his native plains, and peaceful groves,

O'er dang'rous seas, ill-fated Paris roves,

ANNOTATIONS.

255. *Now from, &c.*] It may not in this place be improper to remark, that the voyage of Paris to Greece, &c. by different writers, ascribed to different motives. See Shakespeare:

It was thought meet
Paris should do some vengeance on the Greeks;
Your breath of full consent belly'd his sails;
The seas and winds, old wranglers, took a truce,
And did him service: he touch'd the parts desir'd,
And for an old aunt, whom the Greeks held captive,
He brought a Grecian Queen, whose youth and freshness
Wrinkles Apollo's, and makes pale the morning.

TROILUS and CRESSIDA

Whence it should appear, that the purport of this voyage was to make retaliation. It is also well worth remembering, that in Homer no mention is made, even by allusion, of the judgment of Paris: Nullam commemorationem de judicio Paridis Homerus admittit. Macrobius. In Quintus Calaber Helen declares she was by no means a voluntary accomplice in the guilt of Paris, but that he and his companions carried her away by force. She speaks thus to Menelaus:

Οὐ γὰρ ἐγὼν εἰλῆστα λιπὸν σὶο δῶμα καὶ εὐνὴν
Ἀλλὰ μ' Ἀλεξάνδροιο βίη, καὶ Τρωῖοι υἱες
Σὺν Ἀπονοσφί εὐντοῖς, ἀνθρεῖψαντο κίοντες

See also Euripides, one of whose tragedies turns entirely upon the idea that Helen did not go to Troy at all, but that it was merely her ἰδῶλον which Paris carried away, she herself remaining at Ægypt in concealment.

With

With hope elate, and youth's impatient pride,
 Love fill'd his heart, and Venus was his guide:
 Her aid auspicious, first he sought to gain,
 By vows, libations, and by victims slain. 260

But soon as to that foaming tide he came,

Which from the luckless Helle takes its name,

What dreadful signs of future ills appear'd!

What storms impended! and what sounds were heard!

The sea began with awful swell to rise, 265

And its dark gloom involv'd the threat'ning skies,

Heav'n with collected rage its aspect lour'd,

And from the clouds a whelming torrent pour'd.

ANNOTATIONS.

258. Love filled his heart, &c.]

Hac duce Sigæo dubias a littorē feci
 Longa Phœricilæa per freta puppe vias.

OVID.

The anxious mariners remote from shore,
 Thro' the rough current ply the lab'ring oar, 270
 With cheering shouts, the Trojan realms forsake,
 And, by the passage of th' Isterian lake,
 Impetuous glide; whilst swift before the wind,
 Thrace, and her cloud topt hills they leave behind.—
 Soon to their view, the solemn tomb appear'd, 275
 To Phillis, and her faithful passion rear'd,

They

A N N O T A T I O N S.

271. *With cheering shouts, &c.*] There are certain spontaneous impulses of the mind, which mankind in all ages, however separated by distance, or distinguished by refinement, have implicitly obeyed, but which will perhaps ever defy the sagacity of the philosopher to account for, or explain. One of the most remarkable of these, is the custom of shouting, when about to engage with the enemy, or indeed upon the entrance of any arduous enterprize.

It is also practised after escape from danger, but for this it appears less difficult to account.

Of the powers of the human voice, many wonderful instances are recorded, and though many of these may not be able to stand the test of examination, others remain well enough attested, to prove that these powers have acted on various emergencies, with a subtle, but efficacious influence; that by them, perils have been undertaken with renewed alacrity, difficulties made to vanish, and Fortune in a manner turned. The most remarkable instance of this kind in poetry, is that with which Homer furnishes us:

When

They saw the paths, thro' which the pensive row'd,
 And mourn'd the absence of the youth the lov'd,
 The false Demophoon, who from Athens' shore,
 Came to her long expecting arms no more.
 And now the youth beheld, with glad surprize,
 Greece and her states in gradual order rise:
 Pthia he saw, its fields of waving grain,
 And proud Mycene's far-extended plain,
 Sparta does next disclose her splendid tow'rs,
 And his dark waters Erymanthus pours.

A N N O T A T I O N S.

When Achilles appears on the battlements, the sound of his voice pervades the wide extended scene of an hard fought battle, conveying vigor to his friends, and dismay to the Trojans.

Forth march'd the chief, and distant from the croud,

High on the rampart rais'd his voice aloud,

With her own shout, Minerva swells the sound,

Troy starts astonish'd, and the shores rebound,

So high his brazen voice the hero rear'd,

Hosts drop their arms, and trembled as they heard, &c.

ILIAD, Book 18.

Here

Here Menelaus held his wide domain,

And here did Beauty lead a lovely train.

Near where Eurotas' streams in silence flow,

Aloft the stately city rear'd its brow.

290

Not far remote, the mountain's shades along,

The busy croud of rich Therapæ throng,

Hence to the land an easy distance past,

Their oars they quitted, and their anchors cast:

The crew, their labor and their dangers o'er,

295

Moor'd the tall ship, and joyous leap'd on shore.

Fresh and alert, forth from the silver tide,

The blooming Paris sprung, with conscious pride,

Then

ANNOTATIONS.

288. *And here did Beauty, &c.*] That Sparta was celebrated for the beauty of its females, appears from many ancient authors. Vide Athenæum:

297. *Fresh and alert, &c.*] Of all the customs of antiquity, there are few more

con-

But slowly mov'd along, that no rude air
Might to the breeze disperse his golden hair.

300

The

A N N O T A T I O N S.

consonant to modern ideas of elegance and refinement, than the frequent use of the bath, and there exists no more striking proof of the amiable simplicity of primitive manners, than that the attendants on this occasion were generally selected from the youngest and most beautiful of the women. The bath was immediately had recourse to after the toils of military labour, fatigue of travel, or indeed after any kind of exercise. It was the first act of kindness and attention which the laws of hospitality suggested, and it was accompanied with every thing which art could invent, to increase its convenience, or to render it more agreeable. Of the numerous instances which occur in Homer, there are two, which I think particularly claim attention, not only from the beauties of the composition, but from the interesting picture they exhibit of the domestic life and manners of the ancients. I speak of the reception of Telemachus at the courts of Nestor and Menelaus. At the first it seems, where he appeared in the avow'd character of a Prince, the daughter of the King himself did not disdain the hospitable office of attending him to the bath :

The last fair branch of the Nestorean line
Sweet Polycaste, took the pleasing toil,
To bathe the Prince, and pour the fragrant oil.

O D Y S S E Y, Book 3.

At the court of Sparta, even before his person or quality were known, he was accompanied by a train of beautiful nymphs :

From room to room their eager view they bend,
Thence to the bath, a beauteous pile, descend,
Where a bright damsel train attend the guests
With liquid odours and embroider'd vests.

O D Y S S E Y, Book 4.

I trust I shall be excused for pointing out to the reader one passage more, which not only proves the constant use of the bath, but serves to shew the high idea that was entertained of the efficacy of the waters of the ocean in removing pollutions. It is when Diomed and Ulysses

The filken texture of his robes might spoil,
 As full of care he trod the dusty soil ;
 Now as more near the city's pride he drew,
 He mark'd it's beauties with attentive view :
 The temples to his wond'ring eye appear'd,
 The palaces their lofty turrets rear'd ;
 He saw their native Pallas' golden shrine,
 And Hyacinth admir'd of form divine.

A N N O T A T I O N S.

Ulysses returning from their excursion to the Trojan camp, do not partake of any refreshment till they had first bath'd in the sea :

Now from nocturnal sweat and sanguine stain
 They cleanse their bodies in the neighb'ring main ;
 Then in the polish'd bath, refresh'd from toil,
 Their joints they supple with dissolving oil.

301. *The filken texture, &c.*] The attention of Paris to the decoration of his person is often mentioned :

Thy graceful form infilling soft desire,
 Thy curling tresses and thy silver lyre,
 Beauty and youth, in vain to these you trust.

H O M E R.

Nequicquam Veneris præsidio ferox
 Pectus Cæsarien.

H O R A C E.

Unhappy

Unhappy boy ! as in the rural shade
 With great Apollo too secure he play'd,
 The swains saw Zephyr's jealous fury rise,
 And Hyacinth, supine and breathless lies ;
 Whilst with the youth his Phœbus oft did rove,
 He knew, he thought not, of a rival's love.

A N N O T A T I O N S.

310. *With great Apollo, &c.*] See the story as it is elegantly told in the tenth book of Ovid's *Metamorphoses* ; the whole is beautiful, but the following description of Hyacinth's fall is particularly so :

Ut si quis violas, riguove papaver in hortu
 Liliaque infringat, fulvis hærentia virgis
 Marcida demittant subito caput illa gravatum
 Nec se sustineant ; spectentque cacumine terram
 Sic vultus moriens jacet. ———
 Ipse suos gemitus foliis inscribit, et ai ai
 Flos habet inscriptum. ———

When Ajax was disappointed of the arms of Achilles, he killed himself in despair : the hyacinth was also said to spring from his blood :

—— Rubefactaque sanguine tellus
 Purpureum viridi genuit de cespite florem
 Qui prius Ceballo de cespite natus
 Littera communis mediis pueroque viroque
 Inscripta est foliis.

The Parent Earth, indulgent still and kind,
 Sooth'd the deep sorrows of his wounded mind,
 From her a fair and fragrant flow'r there came,
 Which the fond God did Hyacinthus name.

Soon to the son of Atreus' royal dome,
 Did Paris grac'd with ev'ry beauty come ;
 Not lovelier he, whom Semele did bring,
 Fair though he was, to Jove, imperial King,
 Yes ! sure not Bacchus could the youth excel ;

Forgive, O mighty pow'r, the truth I tell !

Helen before the lofty portals came,
 Helen, the flow'r of Greece, too charming dame !

A N N O T A T I O N S.

323. *Yes, sure not Bacchus, &c.*] See what has been said before concerning the personal accomplishments of Bacchus.

325. *Helen before the lofty, &c.*] The behaviour of Helen on this occasion is perfectly con-

And when the stranger met her nearer view,
 With eager, hospitable haste, she flew,
 Led him transported to a silver throne,
 Through vaulted rooms with regal pomp which shone; 330
 There whilst he sat, she view'd his person o'er,
 And thought she gaz'd at Love's delightful pow'r;
 But when more bold, she look'd the youth behind,
 And could, nor wings, nor bow, nor arrows find,
 Still the fond Queen, enamour'd, lov'd to trace 335
 The fancied charms of rosy Bacchus' face,

A N N O T A T I O N S.

consistent with the simplicity of ancient manners, one distinguishing characteristic of which was to receive strangers with forward alacrity and unaffected kindness. Homer abounds in parallel passages.

See the Odyssey, book 10, line 371.

Arriv'd, before the lofty gates I stay'd,
 The lofty gates the Goddess wide display'd,
 She leads before. —

Radiant with starry studs, a silver seat
 Receiv'd my limbs.

Full of soft wishes, and with passion fir'd,

His name, at length, and country she requir'd :

“ Fair youth,” she adds, “ whose air and charms of face

“ Speak thee descended of some noble race,

340

“ Thou art not sure from Grecian lineage sprung,

“ Nor born our Pylos' sandy vales among,

ANNOTATIONS.

339. *Fair youth, &c.]*

Your high lineage, and your names declare

Say from what scepter'd ancestry ye claim,

Recorded eminent in deathless fame;

For vulgar parents cannot stamp their race,

With signatures of such majestic grace.

ODYSSEY, Book 4.

It was a very common mode of flattery with the ancients to resemble strangers, who were at all distinguished by the charms of person, to divinities :

— Oh dea certe !

An Phœbi soror, an nympharum sanguinis una.

VIRGIL.

Si dea, si magni decus hunc ades, inquit Olympi, is the language in which Valerius Flaccus makes Jason address Medea; and thus also Ulysses addresses the daughter of Alcinous in Phœacia :

To thee I bend : if in that bright disguise

Thou visit earth, a daughter of the skies.

Hail ! Dian, hail ! the huntress of the groves

So shines majestic, and so stately moves.

F

Nor

" Nor yet on plains of Pthia do you dwell,

" Of whose dread heroes fame delights to tell,

" To me the bold Antilochus is known, 345

" With Peleus, Telamon of high renown,

" And oft, to grace our hospitable dome,

" Patrocles and the great Achilles come ;

" All our brave youths, the pride of Greece, I know,

" But ne'er beheld thy lovely form till now." 350

Thus as she spake with fiercest warmth she burn'd,

And Paris thus with flatt'ring voice return'd :

" Thine ear, fair Queen, perhaps has heard the tale

" Of Troy, which stands in Ida's flow'ry vale,

" Whose walls were built, as ancient legends say, 355

" By Neptune and the bright-hair'd God of Day,

" There

ANNOTATIONS.

355. *Whose walls, &c.*] The walls of Troy were originally said to be built by Neptune and Apollo. Neptunia was a term very commonly applied to Troy :

Ex

- " There honor'd Priam rules, who springs from Jove, " The prize of Beauty
 " And me delights in with a father's love, " Proud is my
 " Paris thou seest, no vagrant wretch forlorn, " Venus
 " But one to Gods allied, of Monarchs born; 360
 " From fame thou know'st that oft celestial pow'rs, " Venus
 " To mix with mortals, leave their roseate bow'rs, " My bed
 " The walls they built of my paternal Troy, " Yes! the base
 " Nor time shall shake, nor earthly pow'r destroy, " A bride

A N N O T A T I O N S.

Ex imo verti Neptunia Troja.

VIRGIL.

Ter si resurgat murus ahenus

Auctore Phœbo.

HORACE.

Φειβος τε, καὶ λαῖνος ἑρμῆς ἀνδρῶν

Ὀρθοῖσιν εἴμεν κανόνιν,

EURIPIDES TRIOBANTES

362. To mix with mortals, &c.]

Habitarunt Dii quoque Sylvas.

VIRGIL.

" They smile on me, who gave, in Ida's grove, 365

" The prize of Beauty to the Queen of Love,

" Proud is my heart to own that youth am I,

" To gain whose favor Goddesses did vie ;

" Venus my way directs, from her regard

" My beating bosom waits its high reward, 370

" Yes! she has, vow'd, that soon these longing arms

" A bride shall bless, and of immortal charms,

" That bride thou art, for Helen's sure thy name,

" The much-lov'd sister of the Cyprian dame :

" Come then, my fair, thy Venus bids thee rove 375

" Thro' the sweet paths of pleasure and of love ;

" Be every terror impotent, and vain,

" That would the transports of thine heart restrain,

" Check the base phantoms, ere to view they rise,

" And think of love alone, the glorious prize, 380

" But

" But why am I sollicitous to tell,

" What thy soft bosom feels, and knows so well,

" Nor canst thou dread from Atreus' son to part,

" For weak and timid is thy husband's heart,

" Well too thy soul, O Queen ador'd, must know, 385

" With charms like thine no Grecian females glow,

" Contemn'd of beauty, they rove o'er their plains,

" Rude as their soil, and hardy as their swains.

He said, and Helen long time on the ground,

Fix'd her bright eyes in silent thought profound,

Till

AN NOT A T I O N S.

390. *Fix'd her bright eyes, &c.*] To fix the eyes on the ground was sometimes thought to express anger or aversion, as in Virgil :

Diva solo fixos oculos averfa tenebat.

And also in Horace :

Torvus humi posuisse vultum.

It

Till rous'd by soft desire, the trance she broke,

And thus in sweet and tender accent spoke :

“ Yes, graceful stranger, of thy Troy I've heard,

“ And how its walls were by Immortals rear'd,

“ Why

AN NOT A T I O N S.

It surely here must have a very different signification, notwithstanding this passage is cited to prove the contrary in the notes upon the passage above quoted from Virgil, here, I think, it is evidently intended to express that captivating diffidence, which is the loveliest embellishment of beauty, and from which the supplicating lover does not fail to infer the happiest consequences, with respect to his passion and his hopes. Similar to this is the behaviour of Dido in the *Æneid*, which, no doubt, must be in like manner interpreted :

Tum breviter Dido, vultum demissa profatur.

Ovid very happily uses this action of declining the countenance, to express the graceful diffidence with which an orator, notwithstanding the consciousness of his superior talents, is impressed when beginning to address a numerous and venerable audience :

————— Donec Laertius heros
Adstitit : atque oculos paulum tellure moratos
Sustulit ad proceres : expectatoque resolvit
Ora sono, neque abest facundia gratia dictis.

M E T. Lib. 13.

393. *Yes, graceful stranger, &c.*] The reply of Dido to *Æneas* is similar to this of Helen to Paris :

Quis genus Æneadum, quis Trojæ nesciat urbem ?

Æ N. 1.

The

- " Why should I own with what desires I glow, 395
 " The splendid place, the work of Gods to know.
 " Oft has the story reach'd my wond'ring ear,
 " That Phoebus thy paternal city near,
 " The variegated meads and groves among,
 " Led his white flocks, and tun'd his jocund song : 400
 " Come then, for ah ! thy too delusive tale
 " Prevails, and draws me from rude Sparta's vale,
 " 'Tis Venus' pow'r forbids me here to stay,
 " Prompts the fond wish, and beckons me away ;

A N N O T A T I O N S.

The behaviour also of Medea to Jason very nearly resembles Helen's on this occasion :

——— Illa tremens, ut supplicis aspicit ora
 Conticuisse viri jamque et sua verba reposci
 Nec quibus incipiat demens videt, ordine nec quo
 Quove tenus, prima cupiens effundere voce
 Omnia, sed nec prima pudor dat verba timenti
 Hæret, et attollens vix tandem lumina fatur.

VALERIUS FLACCUS.

" No more shall Atreus' son disturb my breast, 405

" With thee, and with thy Troy supremely blest."

So did the Grecian dame with Paris rove,

And so prevail'd the mighty pow'r of love.

Now night, of labor, and of care the friend,

Did o'er the earth sleep's grateful pow'r extend ; 410

And now Aurora, from the mountain's brow,

Beam'd with sweet blushes on the plains below,

Had op'd those portals to the rising morn,

From whence are light and fleeting visions born ;

ANNOTATIONS.

407. *So did, &c.*]

Improbe amor, quid non mortalia pectora cogis.

Thro'

Thro' that of horn, they say, such dreams are giv'n, 415

As speak the never changing will of Heav'n,

Whilst from the iv'ry issuing, strange and crude,

Fantastic images the brain delude.

Meantime, the Trojan, far from Sparta's shore,

In his swift bark the blooming Helen bore : 420

How was his heart with Venus' gift elate !

Ah ! how that gift was full of vengeful fate !

ANNOTATIONS.

415. *Through that of horn, &c.*]

Sunt geminae fomni portae : quarum altera fertur

Cornea ; qua veris, facilis datur exitus umbris.

Altera candenti perfecta nitens elephanto

Sed falsa ad coelum mittunt insomnia manes.

420. *In his swift bark, &c.*

Pastor quum traheret per freta navibus

Idæis Helenam perfidus hospitam,

Ingrato celeres obruit otio

Ventos ut caneret feri

Nereus fata. Mala ducis avi domum,

Quam multo repetet Græcia milite.

HORACE.

G

SLEEP'S

SLEEP's pow'r dispell'd, Hermione the fair,
 Tore her thin veil and beauteous flow of hair,
 Then rush'd abroad, amidst her cheerless train, 425
 Who heard the lovely mourner thus complain :

AN NOT A T I O N S.

425. *Then rush'd abroad, &c.*] The character of Hermione is certainly well drawn, and her gentleness, sensibility and distress, are described with successful energy. This part of the poem is sufficient to remove from the author any imputation of want of taste or spirit, both of which are in this place very evidently displayed.

A proper opportunity seems to present itself here, of remarking, that notwithstanding the humble employments, which were objects of study and attention with the most exalted characters, there appears in most poetical descriptions of superior female personages, a happy union of simplicity and dignity, of condescension without meanness, and of grace without affectation. Some characteristic mark of distinction is annexed to them, in whatever situation they are placed, or however they are employed. Thus for instance, we see them attended by a train of young and beautiful virgins, from whom they on all occasions receive the most respectful and assiduous deference. Thus Dido in Virgil :

*Regina ad templum, forma pulcherrima Dido
 Incessit, magna juvenum comitante caterva.*

In like manner Iphigenia is introduced in Euripides, Medea in Valerius Flaccus, Proserpine in Claudian ; thus also in the *Odyssey*, Nausicaa, though she repairs to the waters on no more honorable employment than that of washing the garments of the royal family, yet she has the royal car, is accompanied by a bevy of bright damsels, who carry with them for their mistress's repast, sumptuous viands, flavoured wines, and delicious perfumes.

This part of our author, and the description of the affectionate sympathy of Hermione's attendants, resembles that in *Euripides* shewn by the chorus to Iphigenia.

The foregoing observations are not applicable to the celestial beings, for although Diana has her attendants, and Venus, Minerva has not, nor Juno.

“ Tell,

" Tell, tell me where my parent I may find ?

" Say why she left her wretched child behind ?

" Together, yester eve, we sunk to rest,

" And oft she clasp'd me fondly to her breast." 430

Whilst flow'd the sorrows of her tender heart,

Her sad attendants bear a duteous part,

In words like these, to sooth her filial pain,

They tried officious, but they tried in vain :

" Oh! cease," they cried, " fair princess, cease to mourn, 435

" For sure thy much-lov'd parent will return,

" Knew she the grief which rends thy aching breast,

" In her fond arms thou shouldst again be press'd,

" Soon by vain tears, does beauty fade away,

" And think how soon the brightest eyes decay ; 440

" Perhaps, whilst we to fruitless sorrow yield,

" Thy Helen seeks the grove, or verdant field,

" Culls the rich perfumes of the varied flow'rs, nor list "

" Or roves delighted with the blushing Hours. nor list "

" Midst the deep vales, perhaps, or o'er the plain, 443

" She wanders sad, and seeks her home to gain, nor list "

" Or springs she lovelier from the silver tide, nor list "

" The flow'r of Sparta, and of nymphs the pride. nor list "

ANNO TATION

444. *Or roves delighted, &c.*] Concerning the Horæ or Hours, their attributes and office, we have various accounts in the ancient poets. They were represented as the door-keepers of Heaven, the attendants of Sol, the companions of Flora, and were also seen occasionally in the train of Venus. According to some they were three in number; according to others five, and by some it was said there were ten. The Athenians believed them to preside over the different seasons of the year, and supposed them to have the power of communicating plenty, or sterility; it was from this idea, that sacred rites were instituted in their honor at Athens. They are not often personified by the Roman Poets, and I believe are not once mentioned as divinities by either Virgil or Horace. Much use has been made by modern poets of the imagined influence of their characters, and loveliness of their appearance. They afforded Mr. Gray an opportunity of commencing his elegant Ode to the Spring very happily :

Lo! where the rosy bosom'd Hours,
Fair Venus train appear,
Disclose the long expecting flow'rs,
And wake the purple year, &c.

" No!

- “ No ! no ! ” exclaim’d the maid, with heartfelt pain,
 “ Ne’er my lost parent will return again ; 450
 “ She knows each path around the mountain’s brow,
 “ Where the stream winds, and where the roses blow,

A N N O T A T I O N S.

450. *Ne’er my lost parent, &c.*] The circumstance of Hermione’s sorrow for the loss of her mother, is thus mentioned in Ovid :

Vix equidem memini : memini tamen omnia luctus
 Omnia solliciti plena timoris erant,
 Flebat avus, Phœbeque soror, patresque gemelli
 Orabat superos se alta, suumque Jovem
 Ipsa ego non longos etiam nunc scissa capillos
 Clamabam, sine me, me sine, mater, abis.

Where the force of the last line is considerably increased by recollecting that the *præterimperfect* tense implies frequency.

452. *Where the stream winds, &c.*] This kind of affectionate doubt and solicitude excited by the absence of a beloved object, is beautifully described by Milton, in the dialogue between the brothers in *Comus* :

But oh ! that hapless virgin our lost sister,
 Where may she wander now ? whither betake her,
 From the chill dew, amongst rude burs and thistles ?
 Perhaps some cold bank is her bolster now,
 Or ’gainst the rugged bark of some broad elm,
 Leans her unpillow’d head, fraught with sad fears :
 What if in wild amazement or affright,
 Or while we speak, within the direful grasp
 Of savage hunger, or of savage heat.

COMUS.

“ Where

- " Where his white fleecy care each shepherd leads,
" Or thro' the groves, or o'er the flow'ry meads,
" Think not with flatt'ring words to sooth my pain, 455
" My sad heart bodes she ne'er returns again,
" Have not the stars their kindly light bestow'd ?
" Has not the morn with orient blushes glow'd ?
" Still is my bosom rack'd with dire alarms,
" And still she comes not to my longing arms. 460
" Say where, O cruel mother ! dost thou rove ?
" Say what conceals thee from my anxious love ?
" Has thy dear form by savage beasts been torn,
" And nought avails it that from Jove thou'rt born ?
" Perhaps thou'rt fallen from the awful brow 465
" Of some high mount, and dash'd on rocks below,
" But oft thy wretched child has search'd around,
" Vales, woods and rocks, and thou art no where found :

Or

" Or glides the Queen a fleeting airy ghost,

" In the deep current of Eurotas lost ?

470

" Yet here the Naiads live, a gracious train,

" Whose aid a female never asked in vain.

THUS as Hermione express'd her grief,

Sleep, death's true image, brought its kind relief ;

O'ercome

ANNOTATIONS.

474. *Sleep, death's true image, &c.*] The comparison of Sleep with Death, is very common :

Dulcis et alta quies plaudæque simillima morti.

Nothing can possibly be more elegant than the following lines on the subject,

Somne levis, quanquam certissima mortis imago

Consortem cupio te tamen esse tori

Alma quies, optata veni, nam sic sine vita

Vivere quam suave est, sic sine morte mori.

Imitated in English, see Ann. Reg. vol. 18.

Ah ! gentle Sleep, though on thy form impress'd,

Death's truest, strongest lineaments appear,

To share my couch, thy presence I request,

And sooth my senses with repose sincere :

Come,

O'ercome by passion, sorrow, and despair, 475

Scarcely she seem'd to breathe the vital air,

In a deep trance the beauteous mourner lay,

And round her eyes fantastic visions play:

Oft thus the fair, by cares and tears oppress'd,

Sink to the sweet, refreshing balm of rest. 480

But long she not reclin'd in calm repose.

Ere the lov'd image of her Helen rose,

Soft grief and wonder fill'd her tender breast,

Whilst thus her duteous feelings were express'd:

" O most unkind! say wherefore didst thou go? 485

" Why cause Hermione this weight of woe?

AN NOT A T I O N S.

Come wish'd-for rest; then all my cares relieve;

For at thy kind approach all cares retire;

Thus without life how sweet it is to live;

Thus without death how pleasing to expire.

The above has been much admired, and it is upon the whole elegant and expressive; the last line is surely faulty, because it is not true; a person in sleep cannot strictly speaking be said to expire.

" Wrapt

- " Wrapt in thy arms, I laid me down to sleep,
 " How soon I woke to wander, and to weep,
 " My care has fought thee, rocks and mountains o'er,
 " Along the vale, and on the sea-girt shore, 490
 " Why thus incautious does my parent rove,
 " The hapless victim of infidious Love?"

Helen, who seem'd to shed the dewy tear,

With mildness answer'd to her list'ning ear:

- " Oh think not me, nor think my heart to blame, 495
 " That stranger youth, who here delusive came,

ANNOTATIONS.

493. *Helen, who seem'd, &c.*]

Still, as I spoke, the phantom seem'd to moan,
 Tear followed tear, and groan succeeded groan.

POPE O.D.

H

" He

" He taught my feet thro' unknown paths to stray,

" He bore thy parent and thy queen away."

This said, she vanish'd, and the duteous fair

Utter'd aloud these accents of despair: 500

" Ye swift wing'd birds the mournful tidings bear

" To Crete, and to my wretched father's ear;

" Say how a stranger came to Sparta's shore,

" And far away my pride, my Helen bore."

So did the virgin's heart it's sorrows speak, 505

Then forth she rush'd her parent Queen to seek.

BUT Paris pass'd Ciconia's plains with joy,

Triumphant hast'ning to his native Troy,

ANNOTATIONS.

498. *He bore, &c.*] Quintus Calaber and Ovid assert, that Menelaus was absent from Sparta at the period of Paris's arrival, others there are, who imagine the contrary.

And

And o'er the Hellespont's auspicious tide,
 Exulting bore his fair and blooming bride ; 510
 But ah ! ill-omen'd ! from a turret's height,
 Rapt where she fate, they met Cassandra's sight,
 Full of prophetic phrenzy and despair,
 She tore the golden honors of her hair ;
 But Troy, unmindful what the deed foretold, 515
 Bade to her fatal son her gates unfold.

11:7:49

A N N O T A T I O N S.

512. *Rapt where she fate, &c.]*

Tunc etiam fati aperit Cassandra futuris
 Ora dei jussu, non unquam credita Teucris.

VIRGIL.

516. *Bade to her fatal son, &c.]* Fatalis seems to have been an epithet applied by common consent to Paris.

Ilion, Ilion
 Fatalis incestusque judex,
 Et mulier peregrina vertit
 In pulverem.

HOR. Lib. 3. Ode 3.

Jamdudum sonet
 Fatalis Ide judicis diri domus.

SENECAE TROADES.

F I N I S.

And o'er the Hellepont's auspicious side
Exulting bore his fair and blooming bride;
But all ill-omen'd from a wretch's sight
Rapt when the late, they met Castine's sight
Fall of prophetic phany, and do you
She tore the golden honors of her hair
But Troy's wretched wife the deed forgot
Made to her heart for her eyes unfold.

ANNOTATIONS

1. This is the first time that the word "Hellepont" is used in the poem. It is a name of a river in Asia Minor, and is here used to denote the straits of the Bosphorus.
2. The word "blooming" is used to denote the youth and beauty of the bride.
3. The word "ill-omen'd" is used to denote the bad luck or misfortune that is about to befall the couple.
4. The word "Rapt" is used to denote the state of being carried away or enraptured.
5. The word "phany" is used to denote a vision or a dream.
6. The word "golden honors" is used to denote the high rank or position of the bride.
7. The word "wretched" is used to denote the state of being miserable or unfortunate.
8. The word "forgot" is used to denote the state of being forgotten or neglected.